

# HERITAGE INFORMATION SERIES

## PRINCIPLES OF CONSERVATION WORK ON HERITAGE PLACES

## **ACKNOWLEDGMENT**

This document is based on guidelines produced by the Historic Buildings Branch of the Department of Urban Affairs & Planning and Housing for the Historic Buildings Council of Victoria. The Guidelines also draw on the Australia *ICOMOS Charter for the Conservation of Places of Cultural Significance* (also known as *The Burra Charter*).

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Aboriginal hand stencils, South Coast. *Photograph courtesy of National Parks and Wildlife Service*

Interior of Belltrees shearing shed, built near Scone in NSW in 1879 by architect J. Horbury Hunt.

Artefacts from the site of first Government House Archaeology Collection. *Photograph courtesy of Museum of Sydney on the site of first Government House*

Grose Valley, Blue Mountains, NSW. *Photograph courtesy of NSW National Parks and Wildlife Service*

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Entrance to the central temple, Sze Yup Temple, Glebe. *Photograph by Karl Zhao*

Lands Department Building, Sydney

The bow of iron steamer, *Merimbula*, wrecked near Currarong in 1928. *Photograph by David Nutley*

Snowy Mountains Scheme. *Photograph courtesy of the Snowy Mountains Hydro-electric Authority*

St Mark's Anglican Church, Darling Point, Sydney. *Photograph by Stuart Humphreys*

Belltrees Shearing Shed, near Scone, NSW.

Detail from the crypt floor of St Mary's Cathedral, Sydney. *Photograph courtesy of St Mary's Cathedr*

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## INTRODUCTION

The aim of heritage conservation is to ensure that the cultural significance of heritage items is maintained over time. While changes may be necessary to adapt heritage buildings to new uses, it is important to ensure that these changes do not compromise the heritage significance of the item.

The underlying philosophy of heritage conservation in Australia is expressed in the Australia ICOMOS *Charter for the Conservation of Places of Cultural Significance*, commonly known as the *Burra Charter* (see Appendix A). The *Burra Charter* is fully explained in *The Illustrated Burra Charter*, which can be purchased from the NSW Heritage Office. This publication outlines the basic principles to be observed in undertaking conservation work on heritage places.

A separate information sheet, titled *How to Carry Out Work on Heritage Buildings and Sites*, provides more detailed guidelines on specific aspects of conservation work. This free publication can be obtained from the NSW Heritage Office.

## Five Point Approach to Conservation

You should follow a logical progression in carrying out conservation work:

1. investigate the physical and documentary **evidence** of the place;
2. **assess the heritage significance** of the place;
3. **develop a conservation and management approach** based on the importance of the place;
4. carry out the **work**;
5. collate a **record** of what you have done.

## Use a Conservation Specialist

This document is not a substitute for professional advice or expertise. You should employ a conservation specialist to carry out significant work on a heritage item. It is usually the easiest and least expensive way of ensuring the job is done well. You can obtain advice on available heritage consultants by contacting the Heritage Office on (02) 9873 8500.

Many councils in NSW now have a free heritage advisory service to assist you with preliminary advice on your project. Councils which maintain this service are listed in Appendix B.

# **1. PLANNING THE CONSERVATION OF A HERITAGE PLACE**

It is important to know whether the place as a whole, or only elements of it, have heritage significance. In many cases, the heritage significance will extend to the whole building and its surrounding curtilage of land.

## **1.1 Investigate Historical Evidence**

Complete a survey of the existing condition of the building first. This should include a schedule of defects, full drawings (measured, architectural or photogrammetric) and complementary photographs. The plans and drawings should include all elevations, interiors and details. It may also be appropriate to take samples of paint finishes, wallpapers, wood and mortar, particularly if they provide convincing evidence of the earliest condition of the building.

An archaeological report on buried remains may be appropriate on the site of an earlier building or human activity. A report by a structural engineer may also be needed where there is damp, cracking or other structural problems.

Fix urgent problems as soon as possible.

## **1.2 Evaluate Heritage Significance**

Research documents and photographs relating to the site.

Engage a conservation specialist to evaluate the heritage significance of the building and identify its most significant elements. Later additions, service areas and ancillary structures, for example, may be less significant than the main building.

A conservation analysis assembles all physical and documentary evidence to support a statement of cultural significance for the building. This considers its aesthetic, historic, research and social value for past, present and future generations.

Clearly identify those sections of the analysis which rely on guesswork or hypothesis. It is also important to compare the building with others of a similar type and rank its comparative importance.

### **1.3 Assess the Extent of Heritage Significance**

The extent of the building assessed as significant should be clearly identified, both in physical area and degree of detail.

Establish a hierarchy of significance. This includes parts of the building which may appear to be of lower significance (for example, service areas) but which help tell the story of its development over time, or illustrate the full use of the building. If this analysis is not done, there is a danger that only the most grand parts of the place will be retained to tell the story of its past.

The heritage significance of the place may be limited to the shell of the building illustrated on the original architectural drawings. On the other hand, it may include furnishings and decorative finishes, such as paint or wallpaper, or even the patina of time on these surfaces. It may also include technically significant services, such as early lift and ventilation systems. In many cases it includes the setting, or curtilage of the building.

Areas of high significance should be carefully preserved, whereas sections of less significance may be subjected to more substantial alteration.

### **1.4 Prepare a Conservation Management Plan**

A conservation management plan both explains the heritage significance of the item and provides a clear statement of conservation policy. It should include detailed proposals for the care, use, interpretation, management, maintenance and security of the building.

The plan should conclude with a strategy for implementation, considering finance, staffing, work sequence, timing, management structure and proposals for the interpretation of the building. This provides a framework for future development and care.

The purpose of these steps is to provide the best management of the heritage asset for the benefit of present and future users.

### **1.5 Obtain Approvals**

You must obtain necessary approvals for work. Where the item is listed on a local council's heritage schedule for the Local Environmental Plan, you must apply to the council. Where the item is listed on the State Heritage Register (previously items covered by Interim or Permanent Conservation Orders) you must apply to the Heritage Council of NSW. An analysis of heritage significance and policies for retaining significance will make it easier to assess your application for approval to alter the item.

Refer to *Heritage Approvals* in the Heritage Office and Department of Urban Affairs & Planning's *NSW Heritage Manual* 1996 for further advice.

When only small changes are proposed, it may not be necessary to make an exhaustive study. The same steps as those described above should still be taken, but the range of issues and the depth of investigation may be reduced.

You may not need to apply to the Heritage Council for approval to carry out minor works on buildings protected under the Heritage Act, 1977. Refer to the NSW Heritage Office's *Standard Exemptions For Works Requiring Heritage Council Approval* for further information. This free publication can be obtained from the Heritage Office.

## **1.6 Schedule the Works**

Works should not begin until there are sufficient people, materials and funds to complete them, otherwise the fabric may be left exposed, and vulnerable to deterioration and vandalism. Some work may need to be carried out in stages.

## **1.7 Record Work Carried Out**

Conservation works and additions should be supervised by a conservation architect, who will record new evidence uncovered and decisions made.

Once work commences, every stage of work on the building should be recorded. Progress photographs can be taken at site meetings. The reasons for each decision made should be recorded.

All records made should be permanently archived and publicly available. Refer to the NSW Heritage Office's *How to Prepare Archival Records of Heritage Items* and *Guidelines for Photographic Recording of Heritage Items, Buildings, Structures and Movable Items* for further information.



## **2. PRINCIPLES TO BE APPLIED IN HERITAGE CONSERVATION**

When planning work to heritage items the following principles should be considered. They should also be addressed if a conservation management plan is being prepared.

### **2.1 Continue to Use the Place**

The building should continue to be used, preferably for the purpose for which it was built, or for a use with which it has a long association. Where this is not feasible, a compatible use should be sought, requiring minimal alteration to the building and its context. A building that is used is also maintained, whether it is very old or new.

### **2.2 Repair Rather than Replace**

Keep as much of the historic fabric as possible. Heritage items are by definition authentic examples of the architecture and lifestyle of previous generations and should be respected as evidence of our past.

### **2.3 Make Reversible Alterations**

If alterations must be made to significant building fabric, they should be as reversible as possible. For example, if rooms have to be divided, use lightweight walls which can be removed at a later date.

If elements are removed, they should be properly stored nearby for future reinstatement.

Even if not significant in themselves, examples of skilled craftsmanship and distinctive stylistic characteristics should be conserved and respected in alterations and repairs. For example, repair sections of timber window joinery, rather than replacing the whole unit with a new window.

### **2.4 Make a Visual Distinction Between Old and New**

Whilst being sympathetic and respectful to old material, detail of new work should generally be distinguishable from the old. On close inspection, it should be clear what is old and what is new. There is a number of techniques for achieving this subtle difference, including:

- slight recession of new material;
- new fabric to be a different material;
- new material to have a different texture;
- surface treatment of the new material;
- outlining the new material; and
- dating new material.

## **2.5 Avoid Precise Imitation of Architectural Detail**

New additions should generally not imitate the precise architectural detail of historic buildings. Additions should not try to look “old” - this will only confuse and compromise the integrity of the historic fabric.

## **2.6 Ensure Alterations are Sympathetic**

Generally, new additions should be sympathetic to the existing building. In this context, "sympathetic" means that new work is compatible with the character of the earlier building and with its context. Avoid copies of the original.

Additions need to respect the character of the existing building, taking into account the materials, bulk, height, set-back, plan configuration, surface patterns, texture and colours.

Other considerations include facade rhythms, geometry of bay dimensions, relationships between openings such as windows and solid walls and the continuation of horizontals such as string course lines and plinths. Dominant or necessary elements in the design (such as roof form, wing walls, verandahs, fences, chimneys, parapets, materials, etc.) may be identified and their broad form included in the new work.

A safe approach is for new additions to appear more neutral and to recede visually from the historic fabric, both in details and overall massing. They may also be of lower profile and lighter construction.

It should be possible to achieve all these objectives using a contemporary design solution.

## **2.7 Respect the Ageing Process**

There is no reason why old buildings, like old people, should not look old. There may be no reason to repair cracks that are structurally sound, to recoat worn surfaces, or to remove patina, or even to excessively clean surfaces where the coating of time is not destructive or concealing detail.

## **2.8 Respect Previous Alterations**

If there are previous alterations, these may also contribute to the building's significance and should be respected.

Emphasis should not be placed on one period of a building's development at the expense of others, unless it is much more significant. Later alterations may be removed if they are much less significant than the earlier fabric.

Consider removing alterations if they:

- are unsympathetic;
- make the building stand out from its context;
- disrupt an otherwise intact building;
- consist of paint or render on a previously uncoated building.

## **2.9 Discontinue Previous Unsound Practices**

Previous unsound practices or details should not be continued, whether in original work or subsequent repairs. Critical failures, such as the absence of a damp course, should be corrected as soon as possible.

## **2.10 Stabilise Problem Areas**

The correction of severe structural problems, such as leaning walls, warped beams or uneven floors may cause damage which lessens the authenticity of the building. It is usually better to secure and stabilise the problem area, as this may be sufficient to restore the structural stability of the building.

## **2.11 Respect the Building's Context and Location**

The early context or setting is generally part of the building's significance. If the building is deprived of any of its early context, significance may be lost. New intrusions into the setting should be avoided, or at least be sympathetic and respectful.

## **2.12 Ensure New Buildings fit into the Streetscape**

Where a gap in an existing streetscape or series of buildings is to be filled by a new building, the bulk and height should not exceed the height of buildings next door. The height should also not be significantly lower than typical heights in the streetscape. The infill building should be on the same building line as its neighbours, or slightly recessed. If the neighbouring buildings of an infill are less significant, then the new building may be more evocative.

Refer to the NSW Heritage Office's *Infill* for guidance on this subject.

### **2.13 Maintain Views**

Significant views of the building should be identified and maintained.

### **2.14 Respect Contents**

The removal of significant contents of a heritage building, such as furniture and furnishings, should be avoided, unless this is the only way they can survive. Where possible, the contents should be properly recorded and housed, and arrangements made for their reinstatement at a later date.

Where significant wall and ceiling finishes are concerned, an option is to stabilise them and create a new stud wall or false ceiling beyond them. Future owners can then consider the conservation of the original features if they wish.

### **2.15 Seek Design Excellence**

These principles provide a safe, respectful approach to heritage buildings, but they cannot be guaranteed to produce fine architecture. They should not prevent inventive, interpretive, contemporary design solutions of high architectural quality. New work may be quite different in spirit and appearance from the existing fabric, but still sympathetic to its heritage values.

## **The Burra Charter The Australia ICOMOS Charter for the Conservation of Places of Cultural Significance**

Resolutions of the 5<sup>th</sup> General Assembly of the International Council on Monuments and sites (ICOMOS) (Moscow 1978), the Burra Charter was adopted by Australia ICOMOS (the Australian National Committee of ICOMOS) on 19 August 1979 at Burra, South Australia. Revisions were adopted on 23 February 1981, 23 April 1988 and 26 November 1999.

The Burra Charter provides guidance for the conservation and management of places of cultural significance (cultural heritage places), and is based on the knowledge and experience of Australia ICOMOS members.

Conservation is an integral part of the management of places of cultural significance and is an ongoing responsibility.

### **Who is the Charter for?**

The Charter sets a standard of practice for those who provide advice, make decisions about, or undertake works to places of cultural significance, including owners, managers and custodians.

### **Using the Charter**

The Charter should be read as a whole. Many articles are interdependent. Articles in the Conservation Principles section are often further developed in the Conservation Processes and Conservation Practice sections. Headings have been included for ease of reading but do not form part of the Charter.

The Charter is self-contained, but aspects of its use and application are further explained in the following Australia ICOMOS documents:

- *Guidelines to the Burra Charter: Cultural Significance*
- *Guidelines to the Burra Charter: Conservation Policy*
- *Guidelines to the Burra Charter: Procedures for Undertaking Studies and Reports*
- *Codes on the Ethics of Coexistence in Conserving Significant Places.*

### **What Places does the Charter apply to?**

The Charter can be applied to all types of places of cultural significance including natural, indigenous and historic places with cultural values.

The standards of other organizations may also be relevant. These include the Australian Natural Heritage Charter and the Draft Guidelines for the Protection, Management and Use of Aboriginal and Torres Strait Islander Cultural Heritage Places.

### **Why Conserve?**

Places of cultural significance enrich people's lives, often providing a deep and inspirational sense of connection to community and landscape, to the past and to lived experiences. They are historical records, that are important as tangible expressions of Australian identity and experience. Places of cultural significance reflect the diversity of our communities, telling us about who we are and the past that has formed us and the Australian landscape. They are irreplaceable and precious.

These places of cultural significance must be conserved for present and future generations.

The Burra Charter advocates a cautious approach to change: do as much as necessary to care for the place and to make it useable, but otherwise change it as little as possible so that its cultural significance is retained.

Article 1	Definitions	Explanatory Notes
	For the purpose of this Charter:	These notes do not form part of the Charter and may be added to by Australia ICOMOS.
1.1	<i>Places</i> means site, area, land, landscape, building or other work, group of buildings or other works, and may include components, contents, spaces and views.	The concept of place should be broadly interpreted. The elements described in Article 1.1 may include memorials, trees, gardens, parks, places of historical events, urban areas, towns, industrial places, archaeological sites and spiritual and religious places.
1.2	<p><i>Cultural significance</i> means aesthetic, historic, scientific, social or spiritual value for past, present or future generations.</p> <p>Cultural significance is embodied in the <i>place</i> itself, its <i>fabric</i>, setting, use, associations, meanings, records, related places and related objects.</p> <p>Places may have a range of values for different individuals or groups.</p>	<p>The term cultural significance is synonymous with heritage significance and cultural heritage value.</p> <p>Cultural significance may change as a result of the continuing history of the place.</p> <p>Understanding of cultural significance may change as a result of new information.</p>
1.3	<i>Fabric</i> means all the physical material of the <i>place</i> including components, fixtures, contents and objects	<p>Fabric includes building interiors and sub-surface remains, as well as excavated material.</p> <p>Fabric may define spaces and these may be important elements of the significance of the place.</p>
1.4	<i>Conservation</i> means all the processes of looking after a place so as to retain its cultural significance.	
1.5	<i>Maintenance</i> means the continuous protective care of the fabric and setting of a place, and is to be distinguished from repair. Repair involves <i>restoration</i> or <i>reconstruction</i> .	<p>The distinctions referred to, for example, in relation to roof gutters, are:</p> <ul style="list-style-type: none"> <li>• maintenance – regular inspection and cleaning of gutters</li> <li>• repair involving restoration – returning of dislodged gutters</li> <li>• repair involving reconstruction – replacing decayed gutters.</li> <li>•</li> </ul>
1.6	<i>Preservation</i> means maintaining the <i>fabric</i> of a <i>place</i> in its existing state and retarding deterioration.	It is recognised that all places and their components change over time at varying rates.
1.7	<i>Restoration</i> means returning the	

	existing <i>fabric</i> of a <i>place</i> to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.	
1.8	<i>Reconstruction</i> means returning a <i>place</i> to a known earlier state and is distinguished from <i>restoration</i> by the introduction of new material into the <i>fabric</i> .	New material may include recycled material salvaged from other places. This should not be to the detriment of any place of cultural significance.
1.9	<i>Adaptation</i> means modifying a place to suit the existing use or a proposed use.	
1.10	<i>Use</i> means the functions of a place, as well as the activities and practices that may occur at the place.	
1.11	<i>Compatible use</i> means a use which respects the cultural significance of a place. Such a use involves no, or minimal, impact on cultural significance.	
1.12	<i>Setting</i> means the area around a place which may include the visual catchment.	
1.13	<i>Related place</i> means a place that contributes to the cultural significance of another place.	
1.14	Related object means an object that contributes to the cultural significance of a place but is not at the place.	
1.15	<i>Associations</i> mean the special connections that exist between people and a place.	Associations may include social or spiritual values and cultural responsibilities for a place.
1.16	<i>Meanings</i> denote what a place signifies, indicates, evokes or expresses.	Meanings generally relate to intangible aspects such as symbolic qualities and memories.
1.17	<i>Interpretation</i> means all the ways of presenting the cultural significance of a place.	Interpretation may be a combination of the treatment of the fabric (e.g. maintenance, restoration, reconstruction); the use and activities at the place; and the use of introduced explanatory material.
	<b>Conservation Principles</b>	
<b>Article 2</b>	<b>Conservation and Management</b>	
2.1	<i>Places of cultural significance</i> should	

	be conserved.	
2.2	The aim of conservation is to retain the <i>cultural significance</i> of a place.	
2.3	<i>Conservation</i> is an integral part of good management of <i>places of cultural significance</i> .	
2.4	<i>Places of cultural significance</i> should be safeguarded and not put at risk or left in a vulnerable state.	
<b>Article 3</b>	<b>Cautious approach</b>	
3.1	<i>Conservation</i> is based on a respect for the existing <i>fabric, use, associations</i> and <i>meanings</i> . It requires a cautious approach of changing as much as necessary but as little as possible.	The traces of additions, alterations and earlier treatments to the fabric of a place are evidence of its history and uses which may be part of its significance. Conservation action should assist and not impede their understanding.
3.2	Changes to a place should not distort the physical or other evidence it provides, not be based on conjecture.	
4	<b>Knowledge, skills and techniques</b>	
4.1	<i>Conservation</i> should make use of all the knowledge, skills and disciplines which can contribute to the study and care of the place.	
4.2	Traditional techniques and materials are preferred for the conservation of significant fabric. In some circumstances modern techniques and material which offer substantial conservation benefits may be appropriate.	The use of modern materials and techniques must be supported by firm scientific evidence or by a body of experience.
<b>Article 5</b>	<b>Values</b>	
5.1	<i>Conservation</i> of a <i>place</i> should identify and take into consideration all aspects of cultural and natural significance without unwarranted emphasis on any one value at the expense of others.	Conservation of places with natural significance is explained in the Australian Natural Heritage Charter. This Charter defines natural significance to mean the importance of ecosystems, biological diversity and geodiversity for their existence value, or for present or future generations in terms of their scientific, social, aesthetic and life-support value.
5.2	Relative degrees of <i>cultural significance</i> may lead to different conservation actions at a place.	A cautious approach is needed, as understanding of cultural significance may change. This article should not be used to justify



		actions which do not retain cultural significance.
<b>Article 6</b>	<b>Burra Charter Process</b>	
6.1	The <i>cultural significance</i> of a place and other issues affecting its future are best understood by a sequence of collecting and analysing information before making decisions. Understanding cultural significance comes first, then development of policy and finally management of the place in accordance with the policy.	The Burra Charter process, or sequence of investigations, decisions and actions, is illustrated in the accompanying flowchart.
6.2	The policy for managing a place must be based on an understanding of its <i>cultural significance</i> .	
6.3	Policy development should also include consideration of other factors affecting the future of a place such as the owner's needs, resources, external constraints and its physical condition.	
<b>Article 7</b>	<b>Use</b>	
7.1	Where the <i>use of a place</i> is of <i>cultural significance</i> it should be retained.	
7.2	A <i>place</i> should have a <i>compatible use</i> .	The policy should identify a use or combination of uses or constraints on uses that retain the cultural significance of the place. New use of a place should involve minimal change to significant fabric and use: should respect associations and meanings; and where appropriate should provide for continuation of practices which contribute to the cultural significance of the place.
<b>Article 8</b>	<b>Setting</b>	
	<i>Conservation</i> requires the retention of an appropriate visual <i>setting</i> and other relationships that contribute to the <i>cultural significance</i> of the <i>place</i> .  New construction, demolition, intrusions or other changes which would adversely affect the setting or relationships are not appropriate.	Aspects of the visual setting may include use, siting, bulk, form, scale, character, colour, texture and materials.  Other relationships, such as historical connections, may contribute to interpretation, appreciation, enjoyment or experience of the place.
<b>Article 9</b>	<b>Location</b>	
9.1	The physical location of a <i>place</i> is part of its <i>cultural significance</i> . A building, work or other component of a place should remain in its historical	

	location. Relocation is generally unacceptable unless this is the sole practical means of ensuring its survival.	
9.2	Some buildings, works or other components of <i>places</i> were designed to be readily removable or already have a history of relocation. Provided such buildings, works or other components do not have significant links with their present location, removal may be appropriate.	
9.3	If any building, work or other component is moved, it should be moved to an appropriate location and given an appropriate use. Such action should not be to the detriment of any <i>place of cultural significance</i> .	
<b>Article 10</b>	<b>Contents</b>	
	Contents, fixtures and objects which contribute to the <i>cultural significance</i> of a place should be retained at that place. Their removal is unacceptable unless it is the sole means of ensuring their security and <i>preservation</i> ; on a temporary basis for treatment or exhibition; for cultural reasons; for health and safety; or to protect the place. Such contents, fixtures and objects should be returned where circumstances permit and it is culturally appropriate.	
<b>Article 11</b>	<b>Related places and objects</b>	
	The contribution which <i>related places</i> and <i>related objects</i> make to the <i>cultural significance</i> of the <i>place</i> should be retained.	
<b>Article 12</b>	<b>Participation</b>	
	<i>Conservation, interpretation</i> and management of a place should provide for the participation of people for whom the place has special <i>associations</i> and <i>meanings</i> , or who have social, spiritual or other cultural responsibilities for the place.	
<b>Article 13</b>	<b>Co-existence of cultural values</b>	
	Co-existence of cultural values should be recognized, respected and	For some places, conflicting cultural values may affect policy

	encouraged, especially in cases where they conflict.	development and management decisions. In this article, the term cultural values refers to those beliefs which are important to a cultural group, including but not limited to political, religious, spiritual and moral beliefs. This is broader than values associated with cultural significance.
<b>Article 14</b>	<b>Conservation processes</b>	
	<i>Conservation</i> may, according to circumstance, include the processes of: retention or reintroduction of a use; retention of associations and meanings; maintenance, preservation, restoration, reconstruction, adaptation and interpretation; and will commonly include a combination of more than one of these.	There may be circumstances where no action is required to achieve conservation.
<b>Article 15</b>	<b>Change</b>	
15.1	Change may be necessary to retain <i>cultural significance</i> , but is undesirable where it reduces cultural significance. The amount of change to a place should be guided by the <i>cultural significance</i> of the place and its appropriate interpretation.	When change is being considered, a range of options should be explored to seek the option which minimises the reduction of cultural significance.
15.2	Changes which reduce <i>cultural significance</i> should be reversible, and be reversed when circumstances permit.	Reversible changes should be considered temporary. Non-reversible change should only be used as a last resort and should not prevent future conservation action.
15.3	Demolition of significant <i>fabric</i> of a place is generally not acceptable. However, in some cases minor demolition may be appropriate as part of conservation. Removed significant fabric should be reinstated when circumstances permit.	
15.4	The contributions of all aspects of <i>cultural significance</i> of a place should be respected. If a place includes <i>fabric, uses, associations</i> or <i>meanings</i> of different periods, or different aspects of cultural significance, emphasising or interpreting one period or aspect at the expense of another can only be justified when what is left out, removed or diminished is of slight	

	cultural significance and that which is emphasized or interpreted is of much greater cultural significance.	
<b>Article 16</b>	<b>Maintenance</b>	
	<i>Maintenance</i> is fundamental to conservation and should be undertaken where <i>fabric</i> is of <i>cultural significance</i> and its <i>maintenance</i> is necessary to retain that <i>cultural significance</i> .	
<b>Article 17</b>	<b>Preservation</b>	
	<i>Preservation</i> is appropriate where the existing <i>fabric</i> or its condition constitutes evidence of <i>cultural significance</i> , or where insufficient evidence is available to allow other <i>conservation</i> processes to be carried out.	<p>Preservation protects fabric without obscuring the evidence of its construction and use. The process should always be applied:</p> <ul style="list-style-type: none"> <li>• where the evidence of the fabric is of such significance that it should not be altered:</li> <li>• where insufficient investigation has been carried out to permit policy decisions to be taken in accord with Articles 26 to 28.</li> </ul> <p>New work (e.g.stabilisation) may be carried out in association with preservation when its purpose is the physical protection of the fabric and when it is consistent with Article 22.</p>
<b>Article 18</b>	<b>Restoration and Reconstruction</b>	
	<i>Restoration</i> and <i>reconstruction</i> should reveal culturally significant aspects of the place.	
<b>Article 19</b>	<b>Restoration</b>	
	<i>Restoration</i> is appropriate only if there is sufficient evidence of an earlier state of the <i>fabric</i> .	
<b>Article 20</b>	<b>Reconstruction</b>	
20.1	<i>Reconstruction</i> is appropriate only where a place is incomplete through damage or alteration, and only where there is sufficient evidence to reproduce an earlier state of the <i>fabric</i> . In rare cases, reconstruction may also be appropriate as part of a <i>use</i> or practice that retains the <i>cultural significance</i> of the place.	

20.2	<i>Reconstruction</i> should be identifiable on close inspection or through additional <i>interpretation</i> .	
<b>Article 21</b>	<i>Adaptation</i> must be limited to that which is essential to a use for the place determined in accordance with Articles 6 and 7.	
21.1	<i>Adaptation</i> is acceptable only where the adaptation has minimal impact of the <i>cultural significance</i> of the place.	Adaptation is acceptable only where the adaptation has minimal impact on the <i>cultural significance</i> of the place.
21.2	<i>Adaptation</i> should involve minimal change to significant fabric, achieved only after considering alternatives.	
<b>Article 22</b>	<b>New work</b>	
22.1	New work such as additions to the place may be acceptable where it does not distort or obscure the cultural significance of the place, or detract from its <i>interpretation</i> and appreciation.	New work may be sympathetic if its siting, bulk, form, scale, character, colour, texture and material are similar to the existing fabric, but imitation should be avoided.
22.1	New work should be readily identifiable as such.	
<b>Article 23</b>	<b>Conserving use</b>	
	Continuing, modifying or reinstating a significant <i>use</i> may be appropriate and preferred forms of <i>conservation</i> .	These may require changes to significant <i>fabric</i> but they should be minimized. In some cases, continuing a significant use or practice may involve substantial new work.
<b>Article 24</b>	<b>Retaining associations and meanings</b>	
24.1	Significant <i>associations</i> between people and a place should be respected, retained and not obscured. Opportunities for the <i>interpretation</i> , commemoration and celebration of these associations should be investigated and implemented.	For many places associations will be linked to use.
24.2	Significant <i>meanings</i> , including spiritual values, of a place should be respected. Opportunities for the continuation or revival of these meanings should be investigated and implemented.	

<b>Article 25</b>	<b>Interpretation</b>	
	The cultural significance of many places is not readily apparent, and should be explained by <i>interpretation</i> . Interpretation should enhance understanding and enjoyment, and be culturally appropriate.	
<b>Article 26</b>	<b>Applying the Burra Charter process</b>	
26.1	Work on a place should be preceded by studies to understand the place which should include analysis of physical, documentary, oral and other evidence, drawing on appropriate knowledge, skills and disciplines.	The results of studies should be up-to-date, regularly reviewed and revised as necessary.
26.2	Written statements of <i>cultural significance</i> and policy for the place should be prepared, justified and accompanied by supporting evidence. The statements of significance and policy should be incorporated into a management plan for the place.	Statements of significance and policy should be kept up-to-date by regular review and revision as necessary. The management plan may deal with other matters related to the management of the place.
26.3	Groups and individuals with <i>associations</i> with a place as well as those involved in its management should be provided with opportunities to participate in its <i>conservation</i> and management.	
<b>Article 27</b>	<b>Managing Change</b>	
27.1	The impact of proposed changes on the <i>cultural significance</i> of a place should be analysed with reference to the statement of significance and the policy for managing the place. It may be necessary to modify proposed changes following analysis to better retain cultural significance.	
27.2	Existing <i>fabric, use, associations</i> and <i>meanings</i> should be adequately recorded before any changes are made to the <i>place</i> .	
<b>Article 28</b>	<b>Disturbance of fabric</b>	
	Disturbance of significant <i>fabric</i> for study, or to obtain evidence, should be minimized. Study of a <i>place</i> by any disturbance of the fabric,	

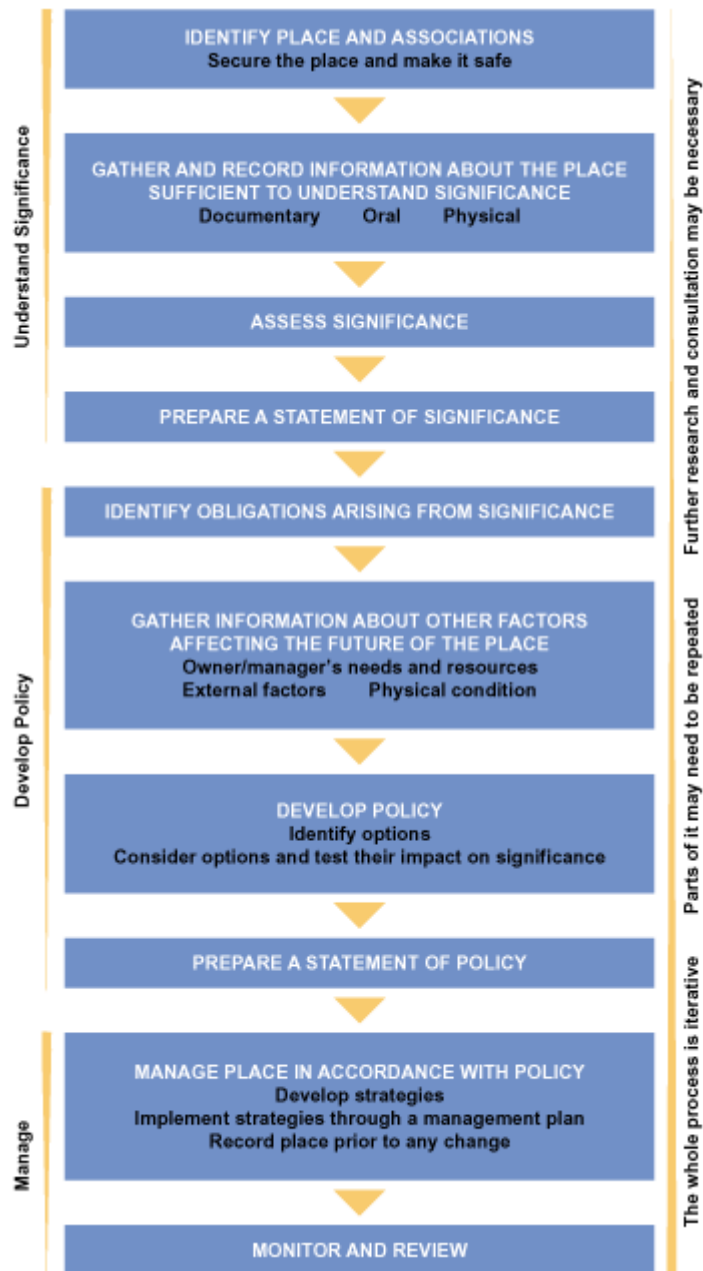
	<p>including archaeological excavation, should only be undertaken to provide data essential for decisions on the <i>conservation</i> of the place, or to obtain important evidence about to be lost or made inaccessible.</p> <p>Investigation of a <i>place</i> which requires disturbance of the <i>fabric</i>, apart from that necessary to make decisions, may be appropriate provided that it is consistent with the policy for the place. Such investigation should be based on important research questions which have potential to substantially add to knowledge, which cannot be answered in other ways and which minimises disturbance of significant fabric.</p>	
<b>Article 29</b>	<b>Responsibility for decisions</b>	
	The organisations and individuals responsible for management decisions should be named and specific responsibility taken for each such decision.	
<b>Article 30</b>	<b>Direction, supervision and implementation</b>	
	Competent direction and supervision should be maintained at all stages, and any changes should be implemented by people with appropriate knowledge and skills.	
<b>Article 31</b>	<b>Documenting evidence and decisions</b>	
	A log of new evidence and additional decisions should be kept.	
<b>Article 32</b>	<b>Records</b>	
32.1	The records associated with the <i>conservation</i> of a place should be placed in a permanent archive and made publicly available, subject to requirements of security and privacy, and where this is culturally appropriate.	
32.2	Records about the history of a place should be protected and made publicly available, subject to requirements of security and privacy, and where this is culturally appropriate.	

<b>Article 33</b>	<b>Removed fabric</b>	
	<p>Significant <i>fabric</i> which has been removed from a place including contents, fixtures and objects, should be catalogued and protected in accordance with its <i>cultural significance</i>.</p> <p>Where possible and culturally appropriate, removed significant fabric including contents, fixtures and objects, should be kept at the place.</p>	
<b>Article 34</b>	<b>Resources</b>	
	Adequate resources should be provided for <i>conservation</i> .	The best conservation often involves the least work and can be inexpensive.
	<i>Words in italics are defined in Article 1.</i>	



## The Burra Charter Process

Sequence of investigations, decisions and actions.



## APPENDIX B

### HERITAGE ADVISORY SERVICES

#### ***Free local heritage advisory services for all projects***

The local council is your first source of information on heritage in your local area. A number of councils have officers who are knowledgeable on heritage matters and who may be able to assist you. To make use of these services, ring the council concerned and ask for the officer who normally deals with heritage matters.

Many councils in NSW also have part-time heritage advisers whose duties normally include giving **free advice** to owners of heritage items. Ring the council concerned to enquire about the heritage advisor.

#### **Councils with in-house heritage officers. The asterisked councils also have a part time heritage adviser:**

Armidale-Dumaresq\*, Bathurst\*, Baulkham Hills\*, Bega Valley\*, Bellingen\*, Blacktown, Blayney\*, Blue Mountains\*, Boorowa\*, Botany\*, Broken Hill\*, Cabonne\*, Camden\*, Coffs Harbour, Eurobodalla\*, Evans\*, Fairfield\*, Goulburn\*, Greater Lithgow\*, Gundagai\*, Hastings\*, Hornsby\*, Jerilderie\*, Junee\*, Kiama\*, Ku-ring-gai\*, Lake Macquarie, Lane Cove\*, Leeton\*, Leichhardt, Manly, Marrickville, Mosman\*, Newcastle, North Sydney, Orange\*, Parkes\*, Parramatta, Penrith\*, Pittwater\*, Quirindi, Randwick, Shoalhaven\*, Snowy River\*, South Sydney\*, Tamworth\*, Tumut\*, Urana\*, Wagga Wagga\*, Warringah\*, Waverley\*, Weddin\*, Wentworth\*, Willoughby\*, Wingecarribee\*, Wollongong, Woollahra and Yass\*.

#### **Councils with heritage advisers:**

Armidale-Dumaresq, Ashfield, Auburn, Ballina, Bankstown, Bathurst, Baulkham Hills, Bega Valley, Bellingen, Berrigan, Bland, Blayney, Blue Mountains, Brewarrina, Boorowa, Bourke, Broken Hill, Burwood, Byron, Cabonne, Camden, Campbelltown, Canterbury, Central Darling, Cessnock, Cobar, Coolah, Coolamon, Cooma-Monaro, Coonamble, Corowa, Cowra, Culcairn, Deniliquin, Dubbo, Dungog, Eurobodalla, Evans, Fairfield, Forbes, Gilgandra, Glen Innes, Gosford, Goulburn, Great Lakes, Gundagai, Gunning, Guyra, Harden, Hastings, Hawkesbury, Hay, Holbrook, Holroyd, Hornsby, Hunter's Hill, Hurstville, Inverell, Jerilderie, Junee, Kempsey, Kiama, Kogarah, Ku-ring-gai, Lane Cove, Leeton, Lismore, Lithgow, Liverpool, Maclean, Maitland, Moree Plains, Mosman, Mudgee, Mulwaree, Murrurundi, Muswellbrook, Narrandera, Narromine, Orange, Parkes, Parry, Penrith, Pittwater, Port Stephens, Pristine Waters, Queanbeyan, Rockdale, Ryde, Rylstone, Scone, Shellharbour, Shoalhaven, Snowy River, Silverton, South Sydney, Strathfield, Sutherland, Tallaganda, Tamworth, Taree, Temora, Tumut, Uralla, Urana, Wagga Wagga, Wakool, Walgett, Warringah, Waverley, Weddin, Wellington, Wentworth, Willoughby, Wingecarribee, Wollondilly, Wyong and Yass.

*To make use of these services please ring the Council concerned and ask for the officer who normally deals with heritage matters.*